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Exercises

FOR

Training the Female Voice

ORIGINAL and SELECTED

BY

EMMA SEILER.



BOSTON.

OLIVER DITSON & CO. 27 Washington St.

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Hymnals

FOR

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20

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Aug 2, 1933

EXERCISES FOR TRAINING THE FEMALE VOICE.

In my book entitled "The Voice in Singing," there may be found in reference to the use of these Exercises some hints which, however, will be of service only to such teachers as have become well acquainted with my method of teaching. The syllables, which are best to be used in this country in the training of the voice, are given in many of the Exercises. It must not however be forgotten that different voices require different modes of treatment, and may therefore require different syllables.

E. S.

I.

VOICE.

PIANO.

II.

III.

IV.

ku ku
ru ru

V. FLEXIBILITY.

ku ku ku ku ku

VI. FLEXIBILITY.

fa sol fa sol fa la sol la sol la sol sol la sol la sol la sol si la si la etc.

VII. FLEXIBILITY.

VIII. FLEXIBILITY.

IX.

sorüe rue etc.

X.

do mi re fa etc.

XI.

do fa re sol etc.

XII.

ru ru ru

XIII.

XIV. FLEXIBILITY.

XV. FLEXIBILITY.

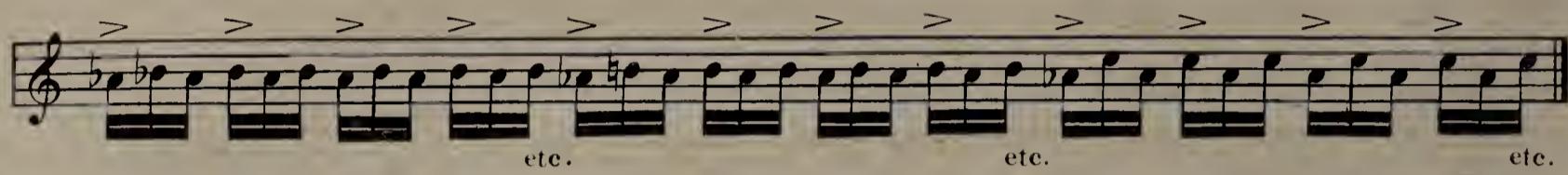
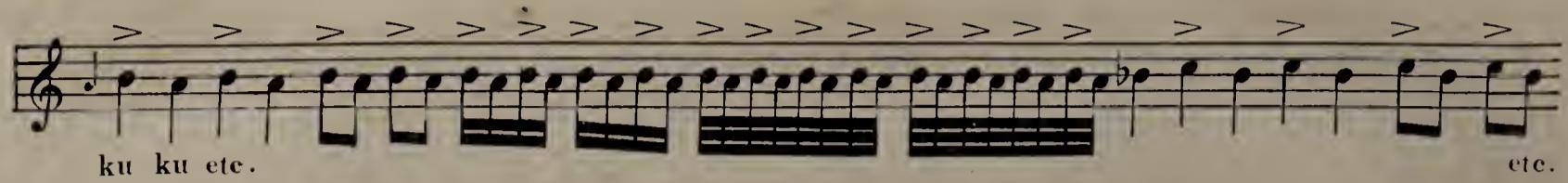
The musical score consists of four systems of four measures each. The key signature alternates between B-flat major (two flats) and A major (no sharps or flats). The time signature is common time (C). The piano part (bass and treble clef) is on the bottom staff, the bass part (bass clef) is on the middle staff, and the treble part (treble clef) is on the top staff. The music features eighth and sixteenth note patterns, with sustained notes and rests.

XVI. FLEXIBILITY.

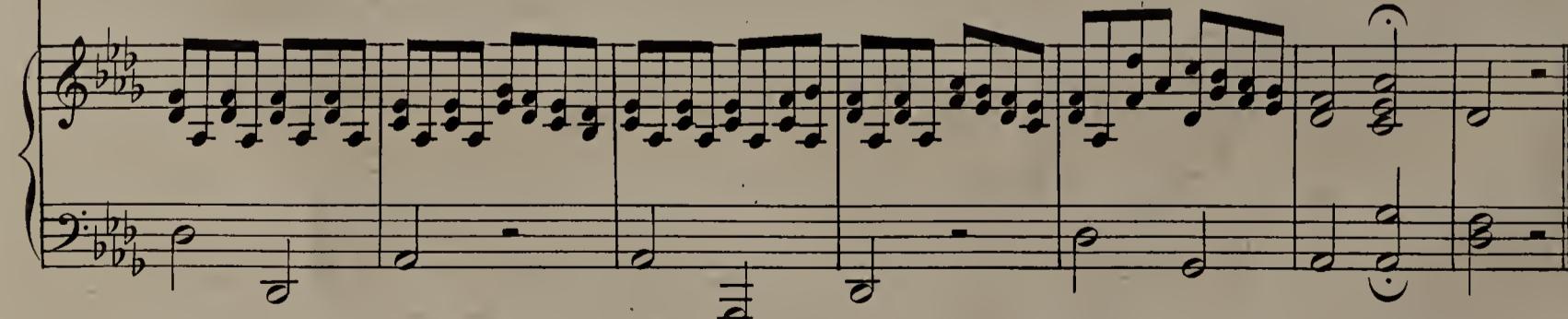
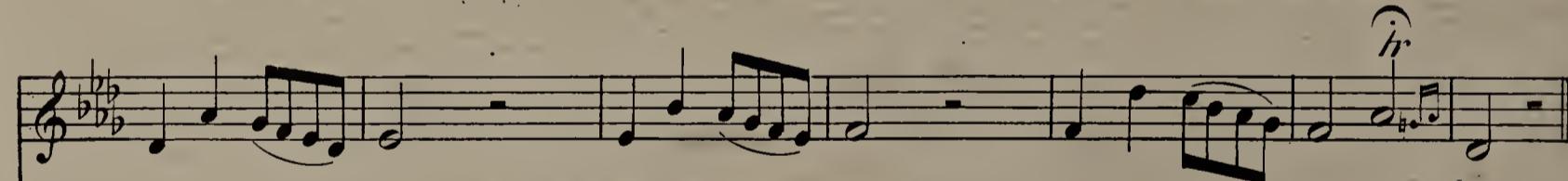
The musical score consists of five systems of music, each with two staves: a treble staff for the solo instrument and a bass staff for the piano. The first system is in 2/4 time, with the instruction 'ku' under the first two notes of the solo staff. The second system is in 3/4 time. The third system is in 2/4 time. The fourth system is in 3/4 time. The fifth system is in 2/4 time. The piano part provides harmonic support with sustained notes and chords.

A musical score for piano, consisting of five staves. The top staff is in G major (two sharps). The bottom staff is in G major. The second and fourth staves are in C major (no sharps or flats). The third and fifth staves are in F major (one sharp). The score consists of six measures, with measure 6 continuing from measure 5. The music includes various note values (eighth and sixteenth notes), rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piano part features sustained notes and chords.

XVII. TRILL.

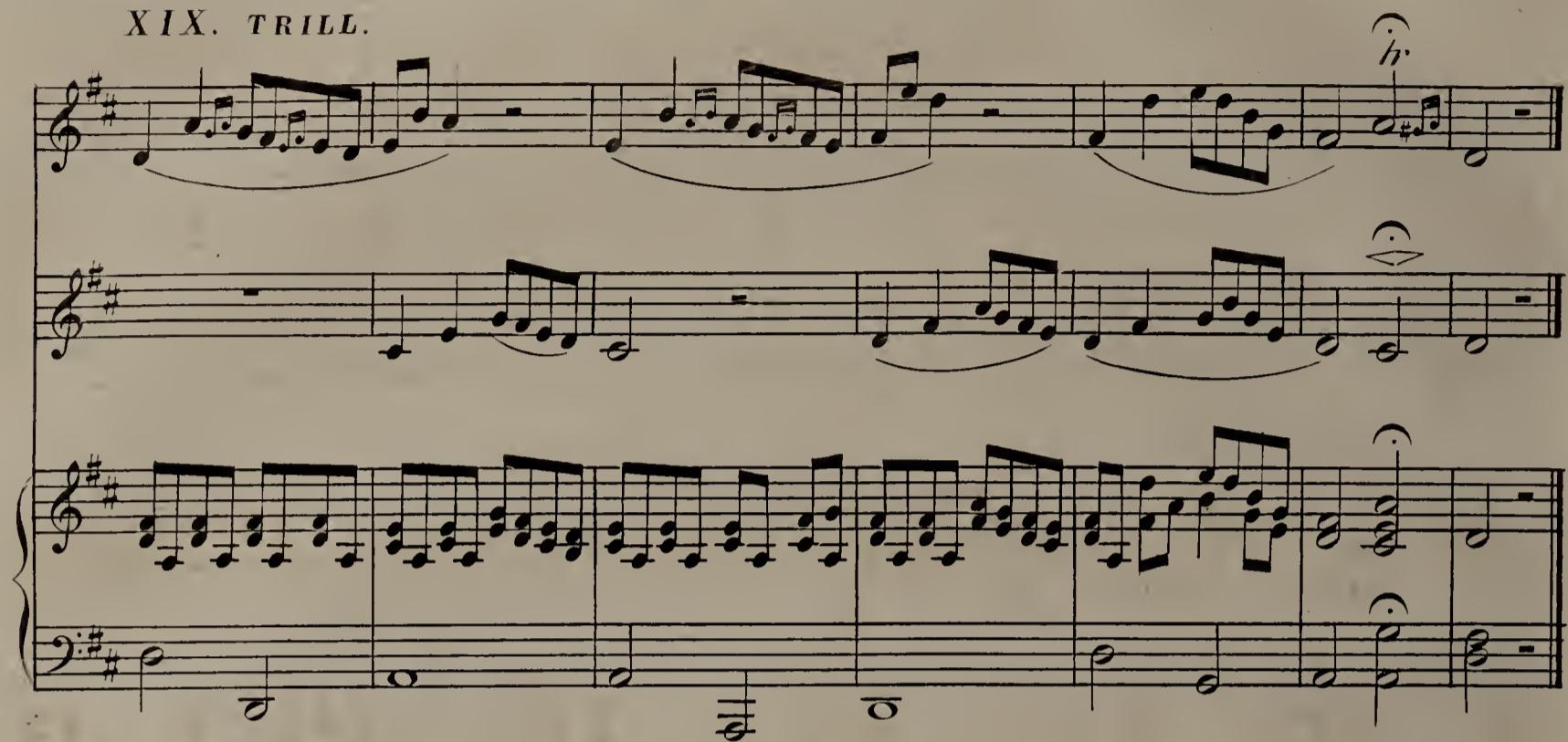


XVIII. TRILL.

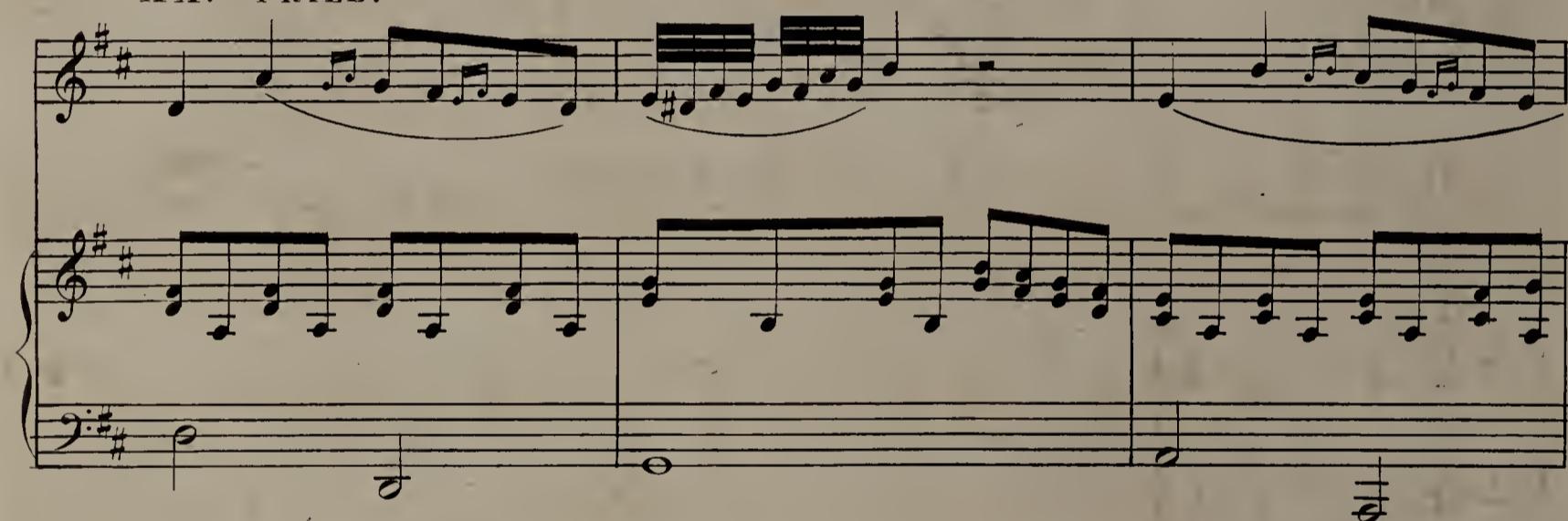
1st Voice.2nd Voice.

Three staves of musical notation, likely for a piano or organ, arranged vertically. The top staff is in G major (one sharp), the middle staff is in B-flat major (one flat), and the bottom staff is in G major (one sharp). Each staff consists of two measures. The notation includes various note heads (solid, open, and dotted), stems, and beams. Measure 1 of the top staff begins with a solid eighth note followed by a sixteenth-note pair. Measure 2 begins with an open eighth note followed by a sixteenth-note pair. Measure 1 of the middle staff begins with an open eighth note followed by a sixteenth-note pair. Measure 2 begins with a solid eighth note followed by a sixteenth-note pair. Measure 1 of the bottom staff begins with a solid eighth note followed by a sixteenth-note pair. Measure 2 begins with an open eighth note followed by a sixteenth-note pair.

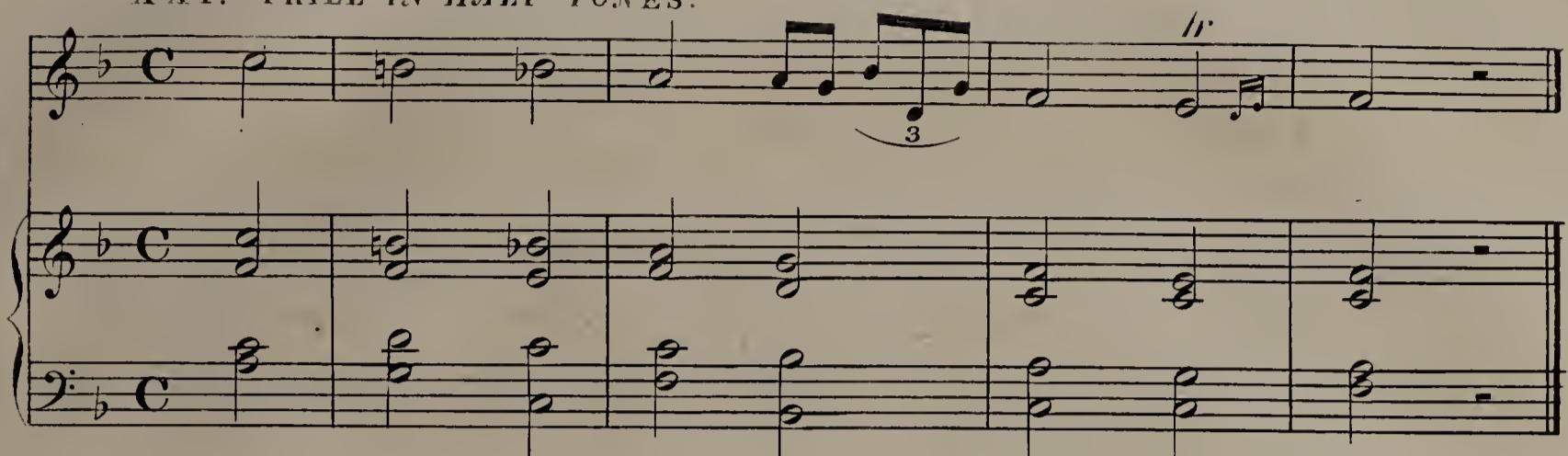
XIX. TRILL.



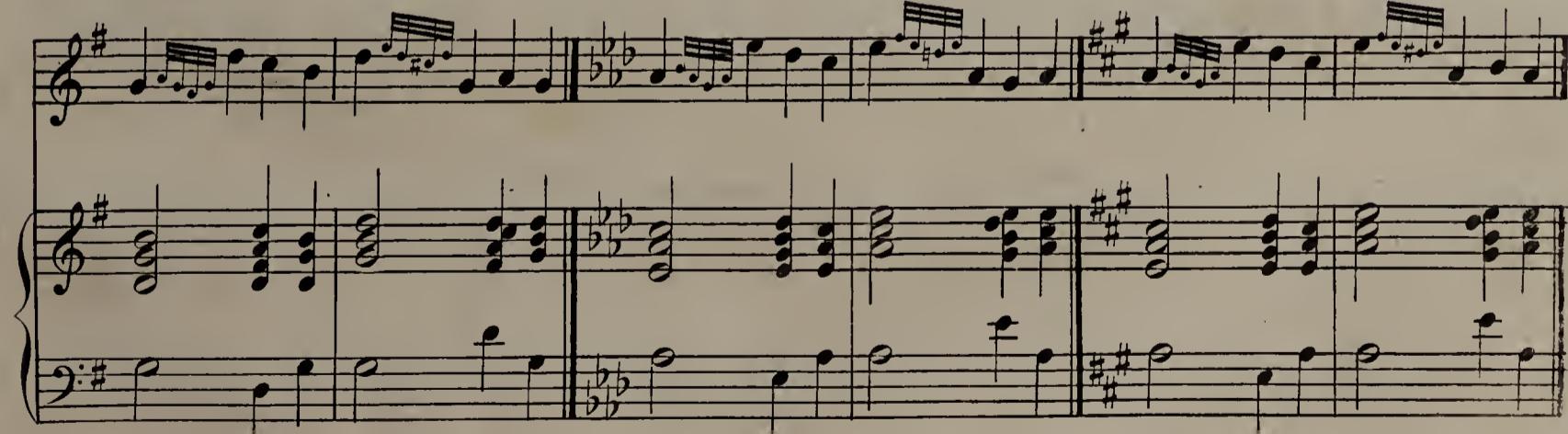
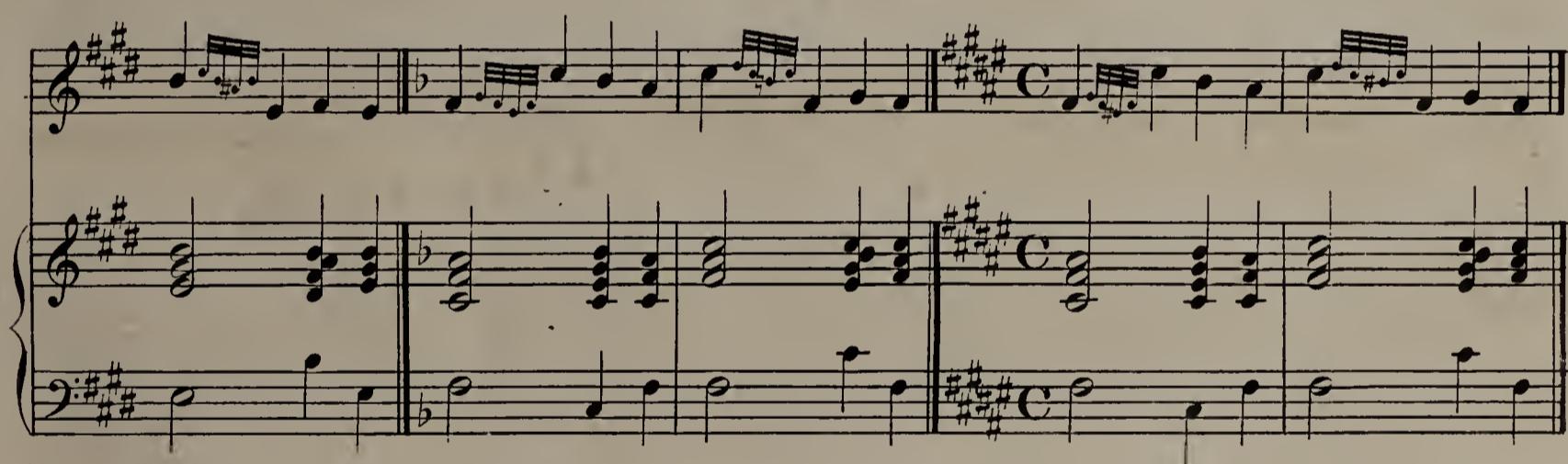
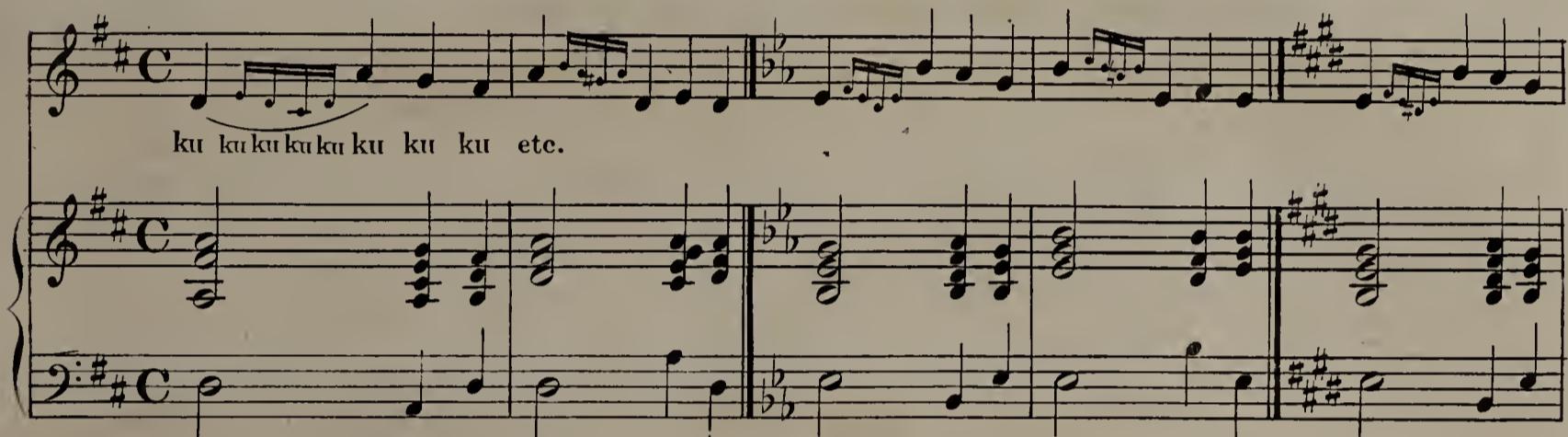
XX. TRILL.



XXI. TRILL IN HALF TONES.



XXII. TURNS.



XXIII.

do re do re mi fa mi fa etc

XXIV.

oe i u a oe i u a etc. oe i u a etc.

A musical score for piano, page 18, featuring five staves of music. The score is divided into three systems by vertical bar lines. The first system consists of two staves: the top staff is in G major (one sharp) and the bottom staff is in C major (no sharps or flats). The second system consists of two staves: the top staff is in G major and the bottom staff is in C major. The third system consists of two staves: the top staff is in G major and the bottom staff is in C major. The music includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings (e.g., >, >). The score is written in a standard musical notation style with black ink on white paper.

XXV.

2nd Voice.

Be - li - sa - ri - o 1st Voice. Be - li - sa - ri - o etc.

1st

Be - li - sa - ri - o Be - li - sa - ri - o

2nd

etc.

1st

2nd

1st

2nd

1st

2nd

1st

2nd

XXVI. TURNS.

The musical score consists of six staves of music for a three-part instrument. The top staff is in G major (two sharps) and common time. The middle staff is in D major (one sharp) and common time. The bottom staff is in A major (no sharps or flats) and common time. The music features sixteenth-note turns (trills) and sustained notes with grace notes. The score is divided into measures by vertical bar lines. The notation is typical of 18th-century keyboard music.

XXVII. FLEXIBILITY.

XXVIII. FOR THE HEAD REGISTER.

A page of musical notation for two voices and piano, featuring eight staves of music. The vocal parts are labeled with lyrics: "ru ru etc.", "su su etc.", and "scrü scrü etc.". The piano parts show harmonic progression with various chords and bass lines. The music is in 2/4 time, with a mix of major and minor keys. The vocal parts are in soprano and alto voices, and the piano parts are in the right and left hands.

A musical score for piano, consisting of five staves of music. The score is in common time and includes the following key changes:

- Measures 1-10: G minor (indicated by a 'b' symbol). The right hand plays eighth-note patterns, and the left hand provides harmonic support.
- Measure 11: Key change to G major (indicated by a 'G' symbol).
- Measures 12-20: G major. The right hand continues eighth-note patterns, and the left hand provides harmonic support.
- Measure 21: Key change to F major (indicated by a 'F' symbol).
- Measures 22-30: F major. The right hand continues eighth-note patterns, and the left hand provides harmonic support.
- Measure 31: Key change to E major (indicated by a 'E' symbol).
- Measures 32-40: E major. The right hand continues eighth-note patterns, and the left hand provides harmonic support.
- Measure 41: Key change to D major (indicated by a 'D' symbol).
- Measures 42-50: D major. The right hand continues eighth-note patterns, and the left hand provides harmonic support.

XXIX. FOR THE HEAD REGISTER.

A musical score for piano, consisting of five staves of music. The score is in common time and includes the following key changes: measures 1-10 are in G minor (two sharps); measures 11-15 are in C major (no sharps or flats); measures 16-20 are in E major (three sharps); measures 21-25 are in A major (two sharps); and measures 26-27 are in D major (one sharp). The music features various note values including eighth and sixteenth notes, and rests. The piano part includes both treble and bass staves.

XXX. FOR THE HEAD REGISTER.

The musical score consists of five systems of music, each with two staves: a soprano vocal line and a basso continuo line (piano or organ). The vocal parts feature sixteenth-note patterns, while the continuo parts provide harmonic support with sustained notes and changes in key signature.

- System 1:** Soprano starts with a sixteenth-note pattern. The piano harmonic progression includes C major, B-flat major, and G major.
- System 2:** Continuo part shows sustained notes (F, B-flat, E) in C major.
- System 3:** Soprano continues with sixteenth-note patterns. The piano harmonic progression includes B-flat major, G major, and E major.
- System 4:** Continuo part shows sustained notes (F, B-flat, E) in B-flat major.
- System 5:** Soprano continues with sixteenth-note patterns. The piano harmonic progression includes E major, B-flat major, and G major.
- System 6:** Continuo part shows sustained notes (F, B-flat, E) in E major.
- System 7:** Soprano continues with sixteenth-note patterns. The piano harmonic progression includes B-flat major, G major, and E major.
- System 8:** Continuo part shows sustained notes (F, B-flat, E) in B-flat major.
- System 9:** Soprano continues with sixteenth-note patterns. The piano harmonic progression includes E major, B-flat major, and G major.
- System 10:** Continuo part shows sustained notes (F, B-flat, E) in E major.

XXXI. LOW CHEST REGISTER.

APPENDIX.

XXXII.

3

A - di - o pre - cio - sa a - di - o pre - cio - sa a -

3

di - o pre - cio - sa a - di - o mi - a.

3

O ca - ra spe - ran - za o ca - ra spe - ran - za o

ritard.

ca - - - - - ra ca - - - - - ra ca - - - - - ra.

ritard.

XXXIV.

O ea - ra - me - mo - ri - a pri - mie - ri

XXXV.

A - - - di - o a - - - di - o a - - - di - o a - - - di - o

a - - - di - o a - - - di - o a - - - di - o

Oliver Ditson & Co., in Boston, New York, and Philadelphia.

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VOCAL.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the highest and lowest notes if on the staff, a small letter if above or below the staff.

Alone and from home. S'g and Cho. Bb. 2. F to F. <i>Frank Stanley.</i> 40	Little Brown Jug. Song and Chorus. C. 2. E to E.... <i>Eastburn.</i> 30
And eyes will watch for thee. Ab. 3. d to Fb.... <i>Albt. H. Hassler.</i> 30	Little Bud loveliness. C. 3. e sharp to E..... <i>Mack.</i> 30
Angels whisper sweet goodnight. S'g and Cho. Ab. 2. d to Eb. <i>Danks.</i> 40	Loved and lost. Eb. 2. Eb to F..... <i>A. H. Rosewig.</i> 40
Beautiful Blue Danube. D. 4. e sharp to A..... <i>F. Branson.</i> 50	Make yourself at home. Song and Cho. G. 2. d to E. <i>A. Hawthorne.</i> 35
Arranged from the popular Danube Waltzes by Strauss.	Nellie's secret. Song and Chorus. Eb. 3. Eb to F.... <i>H. Millard.</i> 30
Birdie's Ball. D. 1. d to D..... <i>A. Street.</i> 25	No one to love. Ab. 3. c to F..... <i>W. B. Harvey.</i> 35
Blind Girl's dream. A. 3. E to g..... <i>F. Branson.</i> 40	Not a Crust; or, the Beggar Boy. S'g and Cho. F. 2. c to F. <i>Persley.</i> 35
Blue-eyed darling, whisper yes. D. 2. d to E..... <i>H. P. Danks.</i> 30	Only waiting. Eb. 3. Eb to F..... <i>G. Kunkle.</i> 50
'Cause Birdie told me so. G. 2. d to E..... <i>E. Mack.</i> 30	Open the gates as high as the sky. S'g and Cho. Bb. 2. F to F. <i>Mack.</i> 40
Columbia the Gem of the Ocean. A. 3. d sharp to F sharp.... <i>Shaw.</i> 30	Our good old friends. Song and Chorus. G. 2. d to E. <i>A. Hawthorne.</i> 30
Come when you will I've a welcome. A. 3. c sharp to E. <i>Lansdon.</i> 40	Our mother in heaven. Song and Chorus. Ab. 3. Eb to F. <i>Millard.</i> 30
Died in the streets. Song and Chorus. Bb. 2. F to F. <i>Eastburn.</i> 30	Ou sweethearts at home. Song and Cho. G. 2. d to E. <i>Winner.</i> 35
Dance me, papa, on your knee. Bb. 3. d to E.... <i>H. P. Danks.</i> 30	Pretty as a picture. Song and dance. A. 3. F to F sharp. <i>Bishop.</i> 35
Don't forget to write me, darling. G. 2. d to D..... <i>Launder.</i> 40	Sung with great success by Mlle. Aimée.
Dying Nun. Alto. Eb. 2. Bb to C..... <i>Brewster.</i> 25	Robin, pretty Robin. Eb. 3. F to g..... <i>M. Loesch.</i> 50
Ellie Rhee, or Carry me back to Tenn. S'g and Cho. G. 2. d to D. <i>Winner.</i> 35	Rock beside the sea. Ab. 3. Eb to F..... <i>C. C. Converse.</i> 40
Farewell song of Enoch Arden. S'g and Cho. G. 2. d to E. <i>Winner.</i> 35	Slumber not darling. Song and Cho. A. 3. E to F sharp. <i>Persley.</i> 35
Gates are ever open. S'g and Cho. F. 2. d to F. <i>Alice Hawthorne.</i> 30	Somebody's darling slumbers here. C. 4. e to E.... <i>J. M. Muller.</i> 30
A companion song to "Gates ajar."	Song of Jokes. Medley. D. 2. d to F sharp..... <i>Sep. Winner.</i> 35
Good-bye Liza Jane. Comic. D. 3. d to F sharp.... <i>Eddie Fox.</i> 35	Sweet Ethel May. Song and Chorus. A. 2. d to F sharp. <i>Butterfield.</i> 35
Guess who? F. 3. d to F..... <i>Frank Howard.</i> 35	Ten little Injuns. Comic Song and Cho. G. 2. d to E. <i>Sep. Winner.</i> 30
Sung with great success by Lotta.	Trust to Luck. D. 2. d to F sharp..... <i>W. P. Cunningham.</i> 35
Great Centennial Song. C. 2. G to E..... <i>Howard Paul.</i> 30	We have met, loved, and parted. S'g and Cho. Bb. 2. d to E. <i>Eastburn.</i> 35
Happy Hours. Song and Chorus. G. 3. d to E..... <i>H. Millard.</i> 40	What care I. G. 2. b to E..... <i>Alice Hawthorne.</i> 35
He's going away to leave me. G. 2. d to g..... <i>C. J. Miers.</i> 30	What do Birdies dream of. Eb. 2. c to Eb..... <i>Theo. T. Crane.</i> 30
How sweet are the roses. D. 2. d to D..... <i>Alice Hawthorne.</i> 35	What is home without a mother. D. e sharp to D. <i>A. Hawthorne.</i> 30
I am dreaming of the loved ones. Eb. 2. Eb to C. <i>Alice Hawthorne.</i> 35	What the candle told me was true. S'g & Cho. D. 2. d to F sh. <i>Merton.</i> 35
I want to see mamma once more. S'g and Cho. Bb. 2. F to Eb. <i>Mack.</i> 40	Answer to "Letter in the Candle."
The words of poor little Charlie Ross.	When mother married pap. Comic S'g and Cho. A. 2. E to E. <i>Eastburn.</i> 30
In my swift boat. Ab. 3. d to F..... <i>Concone.</i> 35	When the purple lilacs blossom. S'g and Cho. Eb. 3. d to Eb. <i>Huntley.</i> 30
Just as of old. Song and Cho. G. 2. d to E..... <i>A. Hawthorne.</i> 35	Whispering Hope. Duet. Eb. 3..... <i>Alice Hawthorne.</i> 40
Katy Avourneen. D. 3. D to F sharp..... <i>J. E. Johnson.</i> 30	Whisper softly, tell me darling. F. 3. e to g..... <i>V. Keratry.</i> 35
Kissing thro' the bars. G. 2. d to D..... <i>J. Wood, Jr.</i> 35	Would I were with thee. F. 3. e to F..... <i>C. Bosetti.</i> 35
Listen to the mocking bird. S'g and Cho. G. 3. d to E. <i>A. Hawthorne.</i> 35	You musn't fool with Cupid. Song and Cho. Eb. 2. Eb to Eb. <i>Staub.</i> 35

INSTRUMENTAL.

Ada. Meditation. Ab. 4..... <i>Meininger.</i> 75	Memorial March. C. 3. Illustrated..... <i>E. Mack.</i> 50
April Shower Mazurka. F. 4..... <i>E. Mack.</i> 50	Minnie Waltz. F. 2..... <i>"</i> 35
Banjo. Imitation for Piano. A. 3..... <i>H. C. Harris.</i> 30	Mocking Bird Schottish. G. 3..... <i>"</i> 30
Bird of the Forest. Eb. 4. An elegant parlor piece.... <i>Carl Leduc.</i> 50	" " Transcription. C. 4..... <i>C. Kinkel.</i> 50
Birdie's Waltz. F. 1..... <i>E. Mack.</i> 20	Mocking Bird. Easy arrangement. G. 2..... <i>C. Everest.</i> 20
Black Swan set of Cotillions. G. 2..... <i>Sep. Winner.</i> 35	" " March. F. 3..... <i>E. Mack.</i> 30
Blue Bird Polka Mazurka. C. 3..... <i>F. Brandis.</i> 30	" " Variations. G. 3..... <i>C. Grobe.</i> 50
Blue Bird Echo Polka. Eb. 4..... <i>Mary Morrison.</i> 30	" " Waltz. F. 3..... <i>E. Mack.</i> 30
Blushing Morn Polka. Eb. 4..... <i>Carl Meyer.</i> 50	" " Transcription. A. 4..... <i>B. Richards.</i> 60
Centennial March. Illustrated. Eb. 4..... <i>E. Mack.</i> 50	" " Gr. Fantasia, in'ding "Auld Lang Syne." <i>Hoffman.</i> 1.00
Introducing National Airs of United States.	Perhaps the most popular Piano piece ever published.
Centennial Gallop. C. 3..... <i>John Solan.</i> 30	Mocking Bird Rondo. Eb. 3..... <i>E. Mack.</i> 30
Charity. Variations on Glover's Song. Eb. 4..... <i>C. Grobe.</i> 50	" " Polka. F. 3..... <i>"</i> 30
Chasseur Grand March. Eb. 3..... <i>E. Mack.</i> 75	" " Quick Step. F. 3..... <i>Aug. Schaffer.</i> 50
Chesney Wold Quadrille. F. 3..... <i>F. Green.</i> 50	Mozart's Oxen Waltz. C. 3..... <i>Arranged by E. Mack.</i> 40
Chicago Fire Bells. Fantasia. Ab. 4..... <i>Clara H. Saylor.</i> 40	With the story of its composition.
Chick Waltz. G. 2..... <i>E. Mack.</i> 40	Musie of the Waves. Ab. 5..... <i>John Werum.</i> 50
Cinderella. Descriptive fantasia. C. 4..... <i>"</i> 60	Musie on the Water. A moonlight reverie. Db. 5.... <i>A. P. Wyman.</i> 75
Come Along Scottisch. Eb. 3..... <i>"</i> 25	Companion to "Silver Waves."
Contraband Scottisch. G. 2..... <i>S. Winner.</i> 40	Natalie Waltz. Simplified. Moonbeams. G. 1..... <i>E. Mack.</i> 20
Cracovienne. Fantasia. Eb. 6..... <i>W. V. Wallace.</i> 1.50	Nellie Grant's Wedding March. Bb. 3..... <i>"</i> 40
Dance of May Queen. Db. 5..... <i>Theo. Moelling.</i> 60	Nevada Grand March. Ab. 4..... <i>W. F. Meyer.</i> 35
Emma Mazurka. F. 3..... <i>C. J. Miers.</i> 35	No One to Love. Brilliant variations. Bb. 4..... <i>C. Grobe.</i> 60
Empire March. G. 2..... <i>Converse.</i> 30	Old Hundred. Variations. G. 4..... <i>"</i> 50
Evening Song to Virgin. Variations. Eb. 4..... <i>Grobe.</i> 50	Orphan's Prayer. Fantasia. Eb. 4..... <i>E. Mack.</i> 50
Fairies' Carol. Reverie. F. 3..... <i>A. H. Rosewig.</i> 35	Patchwork Polka. Bb. 2..... <i>Walters.</i> 30
Five Finger March. C. 1..... <i>E. Mack.</i> 20	Paul and Virginia Waltz. Eb. 3..... <i>E. Mack.</i> 40
Five Finger Waltz. F. 1..... <i>"</i> 20	Peri Waltz. Simplified. F. 1..... <i>"</i> 20
Florence Galop. G. 3..... <i>C. J. Miers.</i> 30	Pleyel's German Hymn. Variations. G. 4..... <i>Grobe.</i> 50
Fortification Storm March. Bb. 3..... <i>G. Piefke.</i> 35	Purling Brook. Fantasia. Bb. 3..... <i>E. Mack.</i> 50
Freeburg Grand March. Eb. 3..... <i>W. T. Meyer.</i> 30	Ray of Sunshine. Ab. 4..... <i>Carl Leduc.</i> 50
Grant's (General) Grand March. F. 2..... <i>E. Mack.</i> 40	As its name intimates a 'Ray of Sunshine.' What more could be said.
Grains of Gold. Moreau. Ab. 3..... <i>Carl Meyer.</i> 60	Rock Beside the Sea. Variations. Ab. 4..... <i>C. Grobe.</i> 60
Hancock's (General) Grand March. Bb. 3..... <i>S. Winner.</i> 40	Sardinian Shepherd Boy. Reverie. G. 4..... <i>E. Mack.</i> 50
Hawthorne Scottische. F. 3..... <i>J. T. Quigg.</i> 30	Satanella, or Devil's Call Galop. A. 3..... <i>A. M. Schacht.</i> 40
Heidelberg March. F. 2..... <i>C. C. Converse.</i> 30	Silver Cloud Polka Brilliante. G. 4..... <i>Carl Le Duc.</i> 50
Her bright smile haunts me still. Ab. 4..... <i>Ch. Grobe.</i> 50	Solitude. Fantasia with variations. F. 4..... <i>E. Mack.</i> 50
Variations on Wrighton's popular song.	Sounds from the Ringing Rocks. F. 4..... <i>B. Fr. Walters.</i> 50
Home, Sweet Home. Variations. Ab. 5..... <i>E. Mack.</i> 60	A Romantic Fantasy which charms all hearers.
" " " " F. 4. op. 207..... <i>C. Grobe.</i> 50	Tit-Tat-Toe Scottish. Illustrated. G. 2..... <i>Marion Florence.</i> 35
" " " (Moonbeams.) F. 2..... <i>E. Mack.</i> 20	Tolling Bell. A musical delincation. Ab. 4..... <i>C. Grobe.</i> 60
I would not live alway. Variations. F. 3..... <i>C. Grobe.</i> 50	Descriptive of approaching Mount Vernon.
Jolly Brother's Galop. Simplified. G. 1..... <i>E. Mack.</i> 20	Tom Thumb's Grand Wedding March. Eb. 3..... <i>E. Mack.</i> 40
Last Rose of Summer. Variations. Eb. 4..... <i>C. Grobe.</i> 50	University March. D. 2..... <i>C. C. Converse.</i> 30
Little Mischievous Scottisch. G. 2..... <i>F. Drayton.</i> 35	Wings of a Dove. Variations. Bb. 4..... <i>Ch. Grobe.</i> 50
Memory's Dream. Waltz Reverie. Eb. 4..... <i>J. E. Muller.</i> 50	Yankee Doodle. Variations. Eb. 4..... <i>C. Grobe.</i> 60
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